

HOW DO WE EXPERIENCE TEXTS?

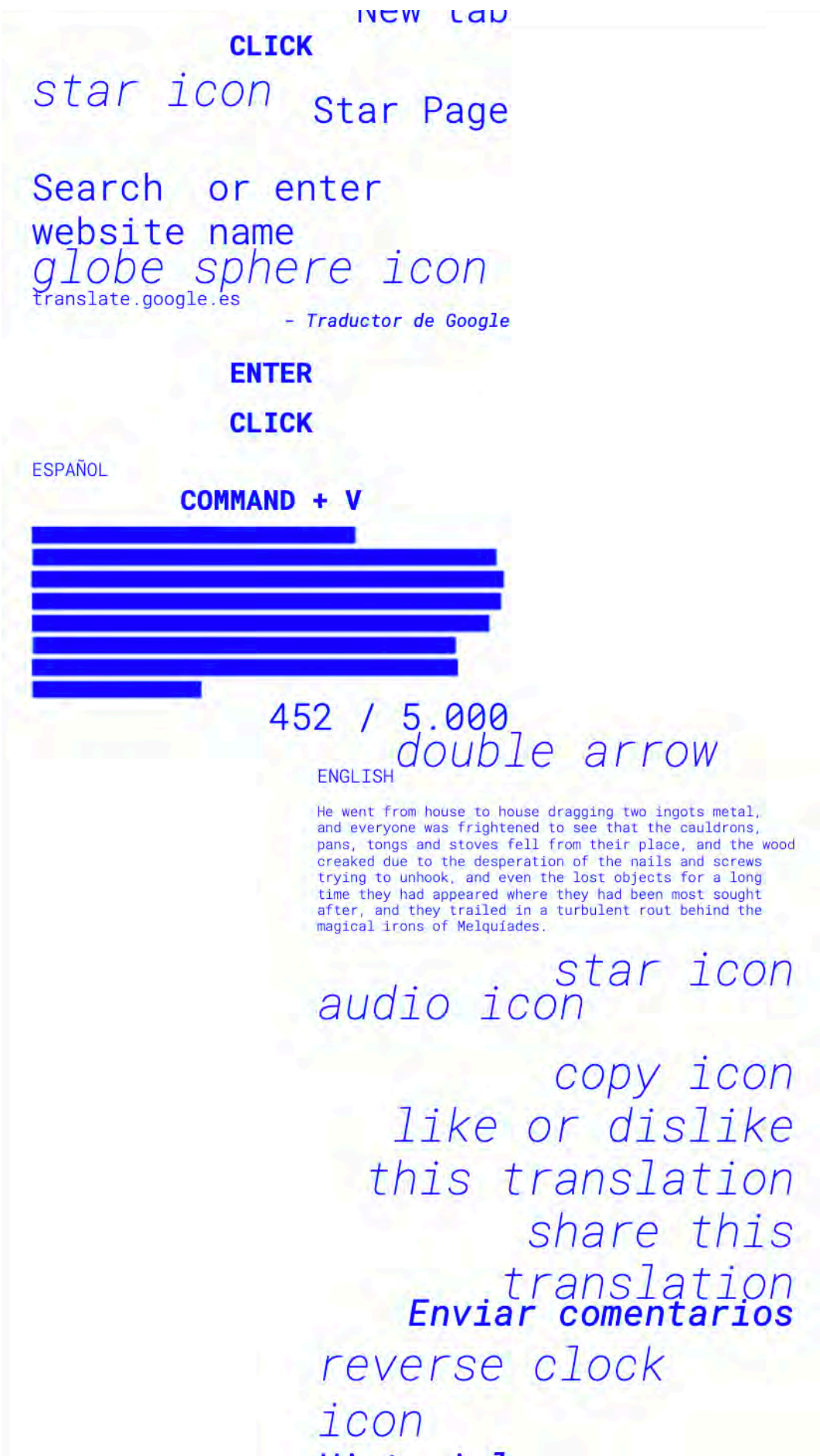
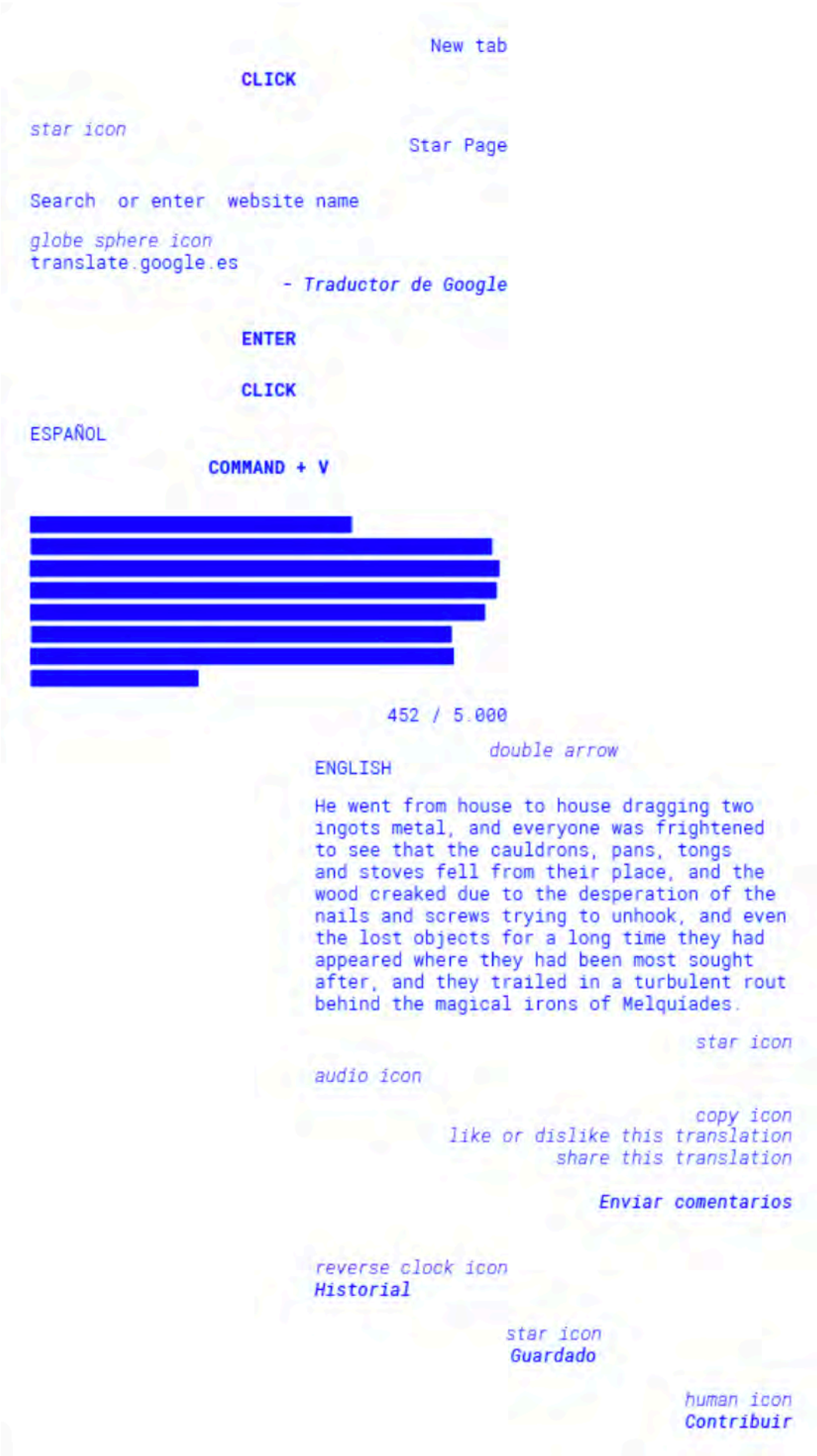
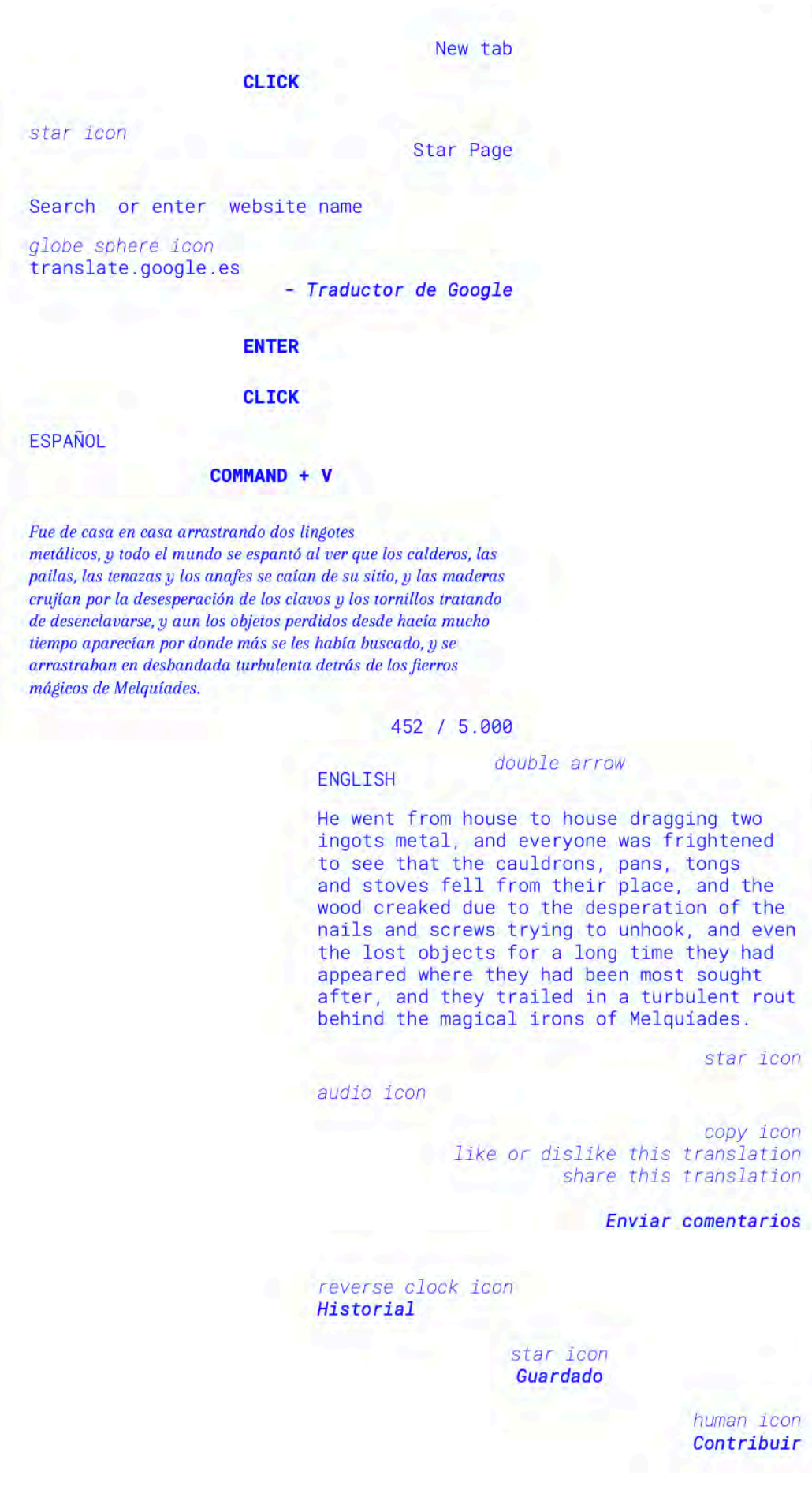
by working digitally —> zoom in

by working digitally —> zoom in

HOW DO WE EXPERIENCE DIGITAL TEXTS?

text recognition exercises

text recognition exercises —> dissecting website



by register all texts & graphics —> (additional language) affects how we engage with texts

text recognition exercises —> dissecting website texts & graphics



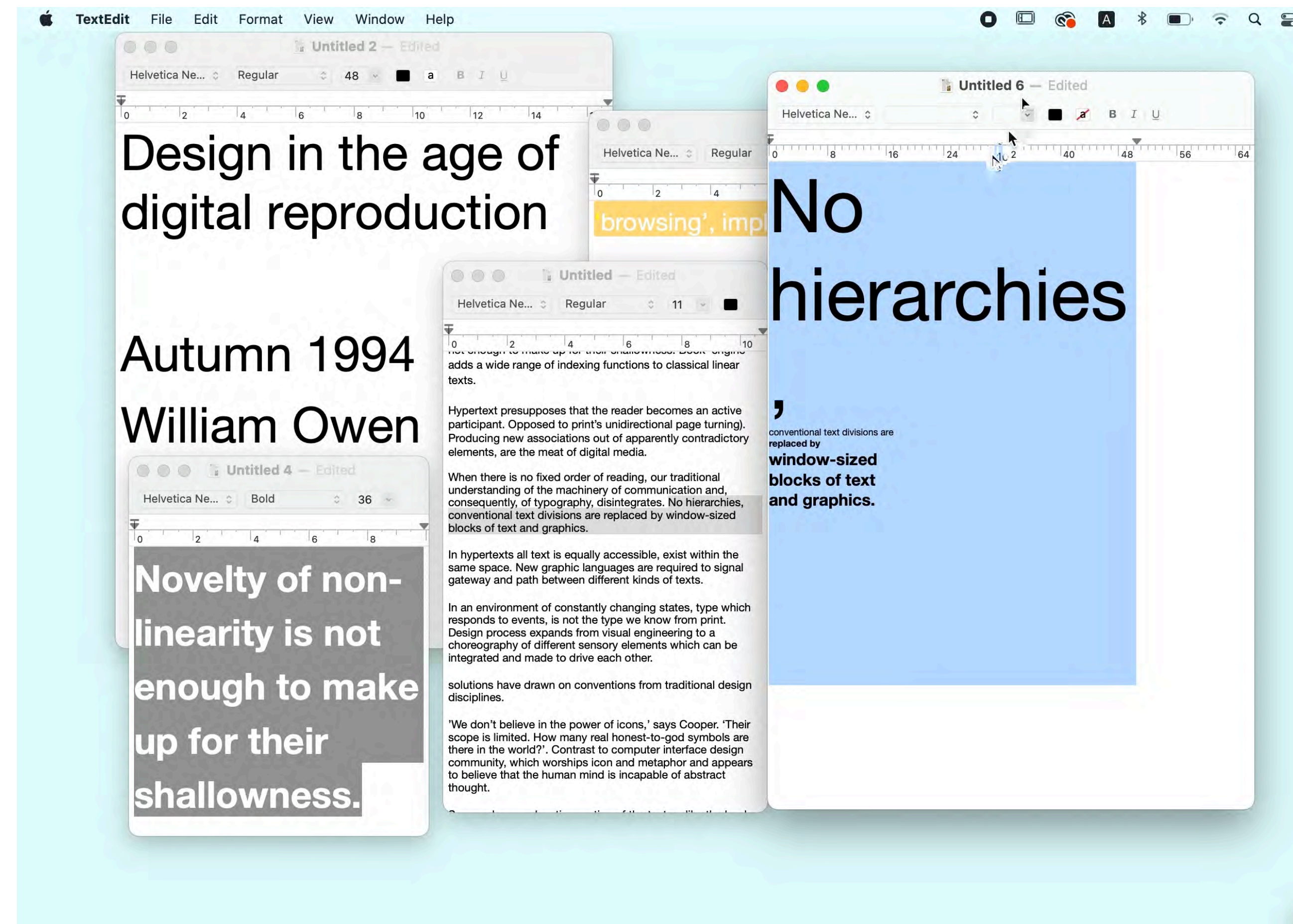
by playing with the MQL —> digital text is editable

text recognition exercises + bibliography

POSITION

Digital reading experience:

overwhelming space in **constant shift**,
contaminated of information
and **flattens information** (hierarchies)



HOW DO WE EXPERIENCE DIGITAL TEXTS?

further zoom in —> by integrating position(?)

HOW DOES THE ACTIVE AND ADDITIVE NATURE OF DIGITAL
READING FOSTER DISLOCATED EXPERIENCES?

HOW DOES THE ACTIVE AND ADDITIVE NATURE OF DIGITAL READING FOSTER DISLOCATED EXPERIENCES?

* exploring UX UI? *

* digital or physical mediums? *

HOW DOES THE ACTIVE AND ADDITIVE NATURE OF DIGITAL READING FOSTER DISLOCATED EXPERIENCES?

Abstract & broad

1. DEFINE AN AUDIENCE

2. MEDIUM or CONTENT

1. Audience:

HOW DOES THE ACTIVE AND ADDITIVE NATURE
OF DIGITAL READING FOSTER DISLOCATED EXPERIENCES?

Dislocated experiences for who?

What type of dislocation?

Who is it for & who should it be for?

Who has access to these interfaces?

My experience with digital reading

“begin (..) with the geography
closest in – the body”

Adrienne Rich, Notes Towards a Politics of Location (1984)

“begin (..) with the geography
closest in – the body”

Adrienne Rich, Notes Towards a Politics of Location (1984)

- What is important to me
- Bring in references from my background
- Content that is meaningful to me and my context,
but dialogue with enquiries and methods.

2. Medium or content

“There are things in that can only be said in Spanish and things that can only be said in English”

CODE SWITCHING

A process of shifting from one linguistic code to another.

Spanish <—> english

printed & verbal <—> digital languages

Online interactions are hybrid interactions.
Interesting as a method & a topic

¿How can I make these switches visible?

¿How do I design with language?

2. Medium or content

Treat language as a material

Not make it about the
language

Focus on how the language
is communicated

sub

How the content is affected
during the code switch?

HOW DO WE EXPERIENCE DIGITAL TEXTS?

further zoom in —> by integrating position(?)

HOW DOES THE ACTIVE AND ADDITIVE NATURE OF DIGITAL READING FOSTER DISLOCATED EXPERIENCES?

further focus OR zoom out to focus

DIGITAL TEXTS? DIGITAL READING? DIGITAL LANGUAGE?
SEARCHING? NAVIGATING?

Method/topic

Audience

Medium

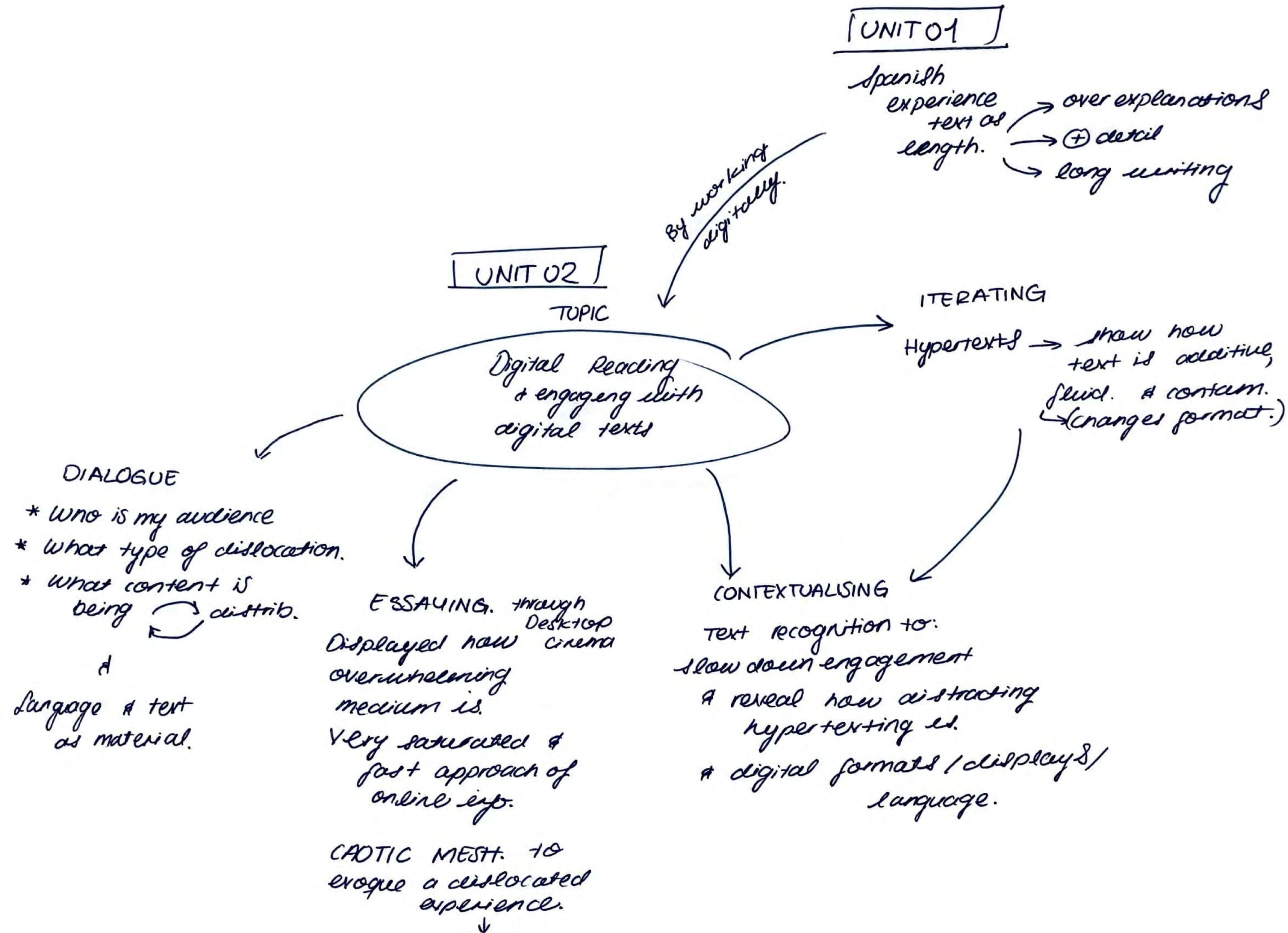
Content

spanish \longleftrightarrow english
verbal \longleftrightarrow digital
Language as a material
?

(myself?)

(?)

(?)



Audience

- Struggle to fully engage with online reading
- Easily distracted, but needs (over) stimuli
- Main source of info are SSP and phone to verify look for info.

What type of dislocated experience

- Over stimulated
- Visually saturated spaces

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How can design help slow down {and/or} focus digital reading engagement?

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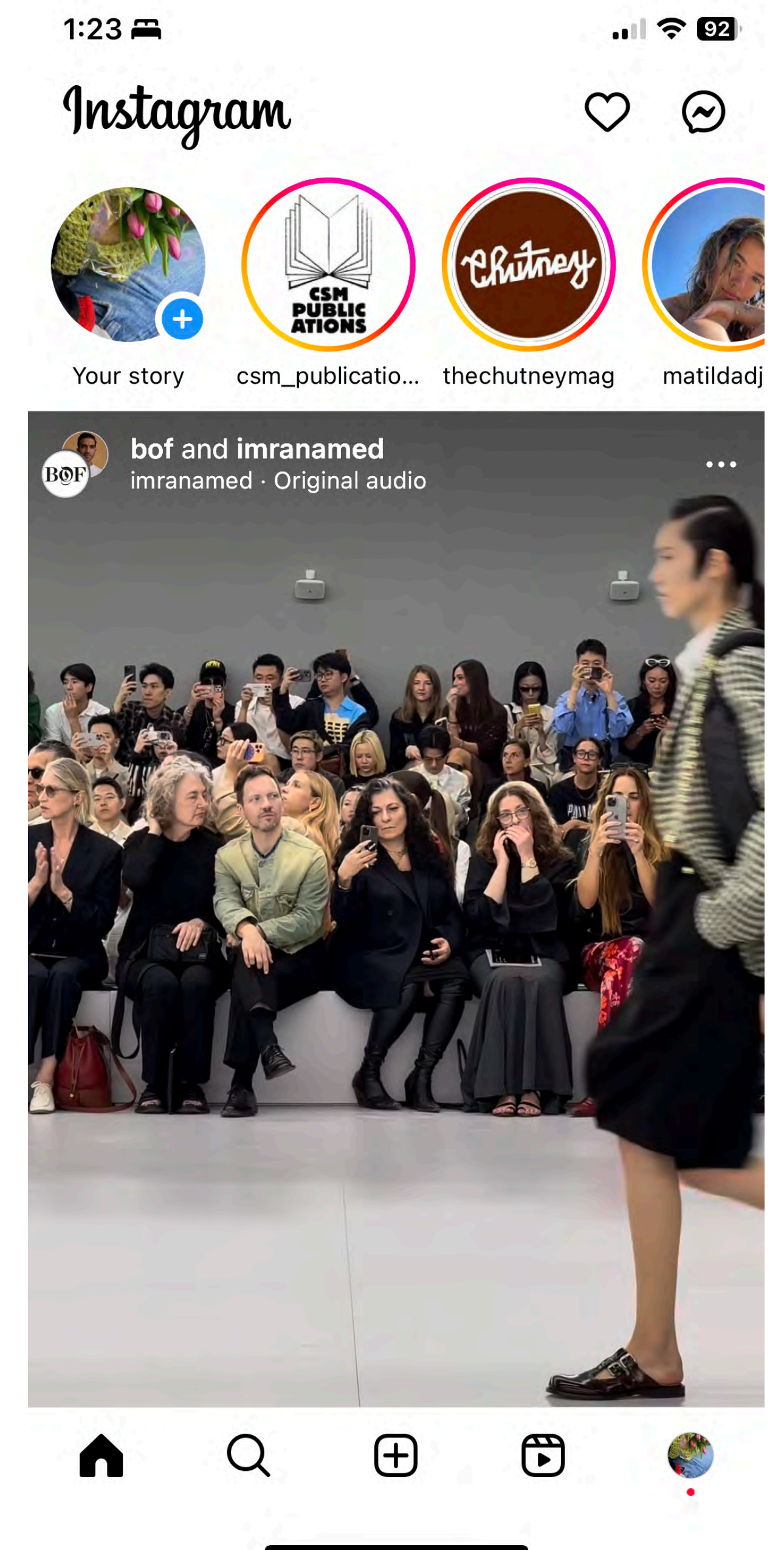
How can design help
slow down {and/or} focus
digital reading engagement?

HYPOTHESIS:

scroll movement- automatic gesture

conditions what can be register in
seconds. (fast = few retention)

What would happen if I
change the direction?



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HYPOTHESIS #1:

scroll movement- automatic gesture

What would happen if I
change the direction?

—>

INVERTED PLACEMENT

W/H?

quick scroll maintained
platform is image based
inversion not engaging

*Working within the
constraints of a platform

*What content deserves to
be manipulated (hashtags,
captions, etc

*S



How can design help
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HYPOTHESIS #2:

Web flattens written work ;
How can I make written work as
engaging as vid/image?

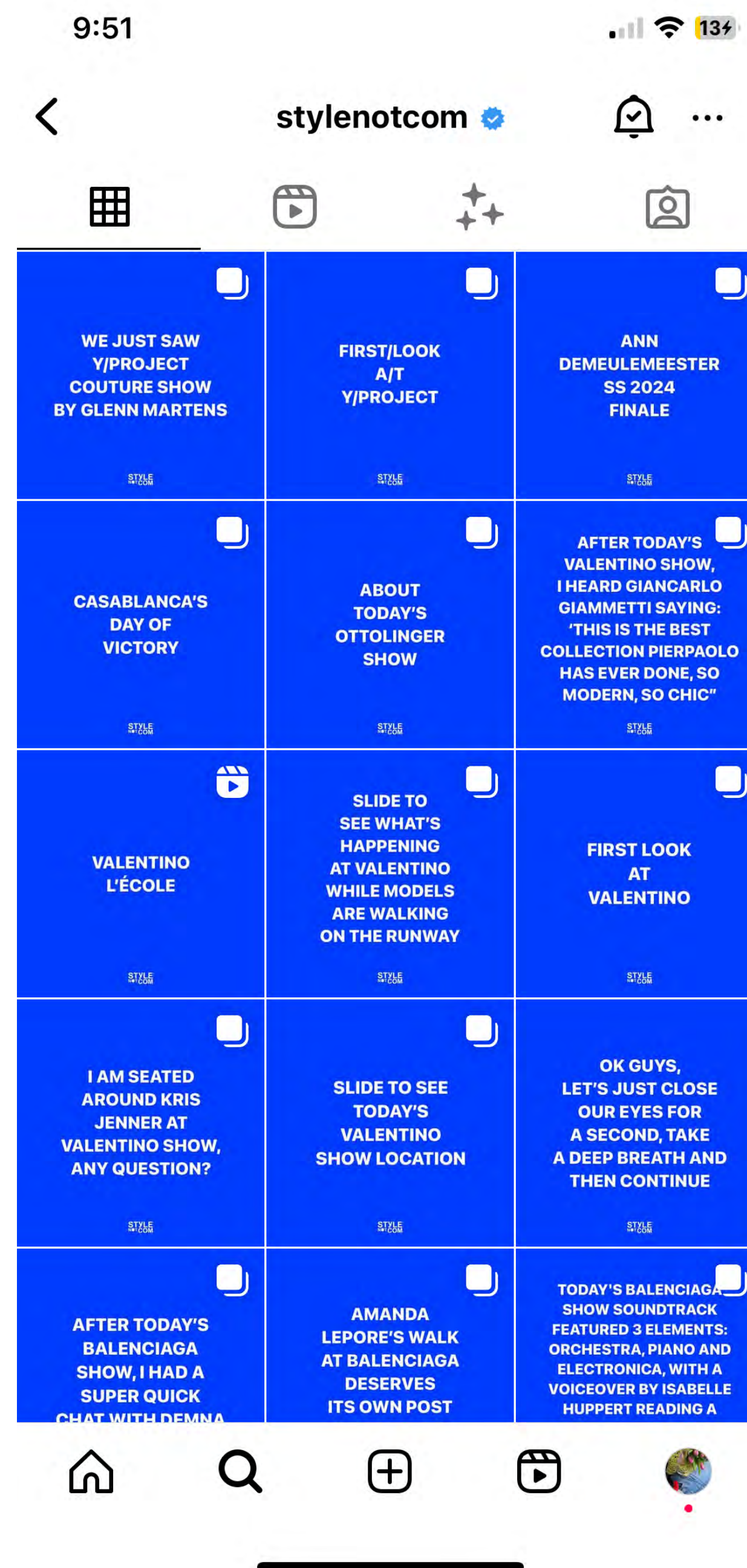
Force slow down by changing
placement of text within the format

METHOD

Hijack Instagram format

&

circulate written body of work content



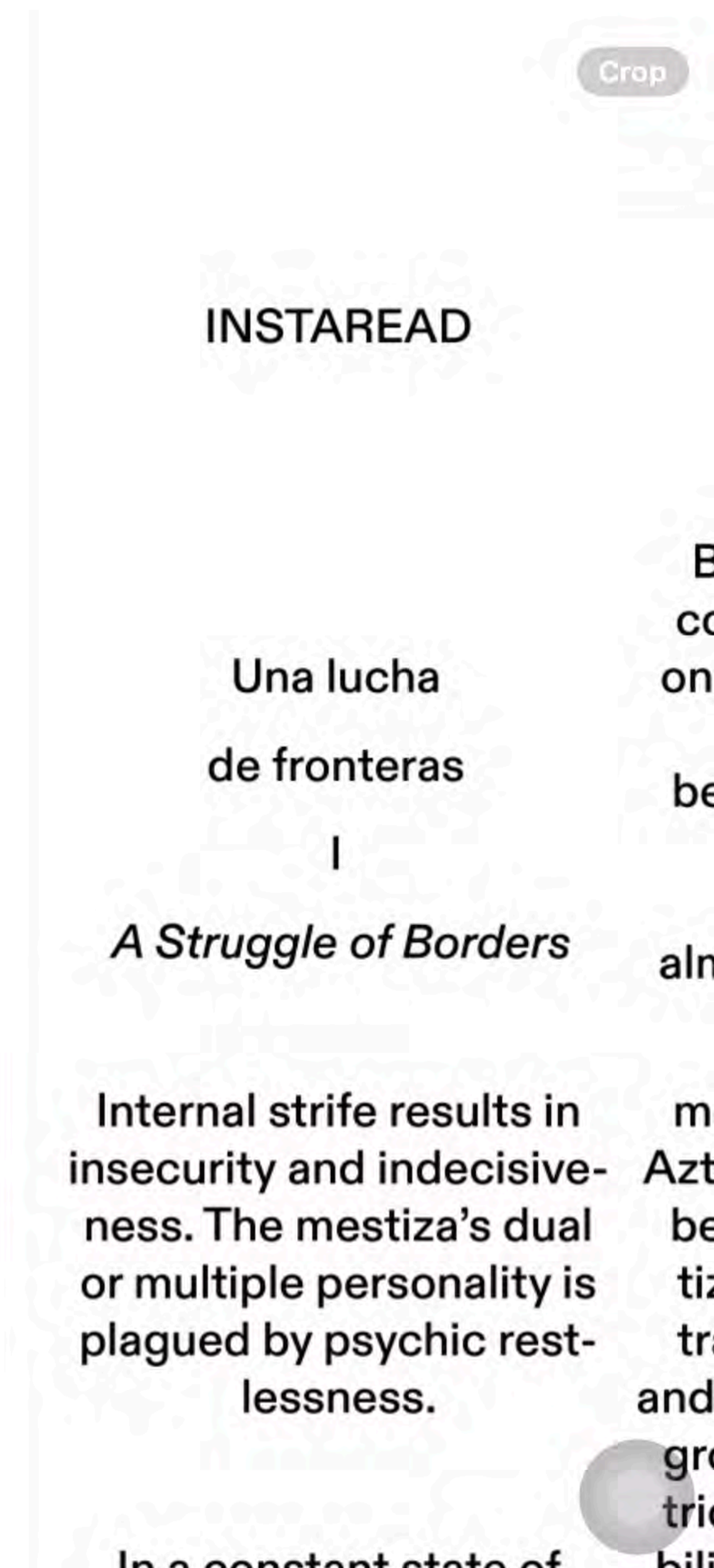
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W/H?

Hijack square format
into editorial grid



Gloria Anzaldúa *Borderlands* | La frontera
The New Mestiza

Una lucha
de fronteras
|
*A Struggle of
Borders*

*Because I, a mestiza,
continually walk out of
one culture and into another,
because I am in all cultures
at the same time,
alma entre dos mundos,
tres, cuatro,
me zumba la cabeza con
lo contradictorio.*

*Estoy norteadada por todas
las voces que me hablan
simultaneamente.*

The ambivalence from the
clash of voices results in
mental and emotional states
of perplexity. Internal strife
results in insecurity and

indecisiveness. The mestiza's
dual or multiple personality
is plagued by psychic
restlessness.

transfer of the cultural and
spiritual values of one group
to another. Being tricultural,
monolingual, bilingual, or
multilingual, speaking patois,
and in a state of perpetual
transition, the mestiza faces
the dilemma of the mixed
breed: which collectivity does

the daughter of a darkskinned
mother listen to?

El choque de un alma
atrapado entre el mundo
del espíritu y el mundo de
la técnica a veces la deja
entullada. Cradled in one
culture, sandwiched between

two cultures, straddling
all three cultures and their
value systems, la mestiza
undergoes a struggle of
flesh, a struggle of borders,
an inner war. Like all people,
we perceive the version
of reality that our culture
communicates. Like others

having or living in more than
one culture, we get multiple,
often opposing messages.
The coming together of two
self-consistent but habitually
incompatible frames of
reference causes un choque,
a cultural collision.
Within us and within la cultura

chicana, commonly held
beliefs of the white culture
attack commonly held beliefs
of the Mexican culture, and
both attack commonly held
beliefs of the indigenous
culture. Subconsciously, we
see an attack: on ourselves
and our belifs as a threat and

we attempt to block with a
counterstance.

into a duel of oppressor and
oppressed; locked in mortal
,combat, like the cop and the
criminal, both are reduced to
a common denominator of
violence. The counterstance
refutes the dominant culture's
views and beliefs and, for
this, it is proudly defiant. All

reaction is limited by, and
dependent on, what it is
reacting against. Because the
counterstance stems from
a problem with authority -
outer as well as inner - it's a
step towards liberation from
cultural domination. But it
is not a way of life. At some

point, on our way to a new
consciousness, we will have
to leave the opposite bank,
the split between the two
mortal combatants somehow
healed so that we are on both
shores at once and, at once,
see through serpent and
eagle eyes. Or perhaps we will

decide to disengage from the
dominant culture, write it off
altogether as a lost cause, and
cross the border into a wholly
new and separate territory.
Or we might go another
route. The possibilities are
numerous once we decide to
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In a constant state of mental
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meaning torn between ways,
la mestiza is a product of
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Within us and within la
cultura chicana, commonly
held beliefs

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an attack: on ourselves
and our belifs as a threat
and we attempt to block
with a counterstance.

But it is not enough to
stand on the opposite river
bank, shouting questions,
challenging patriarchal,
white conventions. A
counterstance locks one
into a duel of oppressor
and oppressed; locked
in mortal combat, like
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slow down {and/or} focus
digital reading engagement?

HYPOTHESIS #2:

Hard to engage because
web flattens written work ;
How can I make written work as
engaging as vid/image?

W/H?

newspaper format
change to vertical columns



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slow down {and/or} focus
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HYPOTHESIS #2:

Hard to engage because
web flattens written work ;
How can I make written work as
engaging as vid/image?

What makes publishing engaging?

material quality

—>

texture (dimensions, hierarchies)

How can I bring the dynamism
of publishing into digital reading
to help engagement?

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Evoke texture with content and type

create space to force pace
play with scroll

